SHARP News

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SOCIETY FOR THE HISTORY OF AUTHORSHIP, READING & PUBLISHING

SHARPNEWS

Volume 23, Number 3 **Summer 2014**

Conference Report

SHARP at the 129th MLA Annual Convention

Chicago
9–12 January 2014

SHARP, whose affiliate-organization status with the Modern Language Association was renewed for another seven years, sponsored three panels at the 2014 Modern Language Association conference. Typical of SHARP, the panels' topics stretched from the earliest days of printing to twenty-first-century digital humanities. These panels conveyed to the attendees and presenters alike the continuing importance of book history even as the profession increasingly welcomes digitally based scholarship.

SHARP's official panel, on "Books and the Law," surveyed several different aspects of the regulation of books. Andrew Bricker of Stanford University described what he called the "artful means" used by participants in the illicit book trade in the eighteenth century to get their books out, and to let potential purchasers know where (and how) they could find this material. Often, Bricker showed, these books hid in plain sight: *A Treatise on the Use of Flogging in Venereal Affairs* wasn't a medical study.

Robert Steele, law librarian at George Washington University, moved forward to the nineteenth century to talk about the French poet and lyricist Pierre-Jean de Béranger. Béranger's songs "focused widespread opposition" to the Bourbon monarchy and circulated "by word of mouth, in manuscript, and in print." Convicted of "outrage against public and religious morality" for circulating his banned works, Béranger served a three-month sentence – but then, while still in jail, published the complete trial transcript, which included all the condemned poems.

Columbia University rare-books librarian Karla Nielson concluded the panel with a discussion of Random House's first (authorized) American publication of James Joyce's *Ulysses*. Nielsen revisited the contemporary controversy about Samuel Roth's "pirate" publication of the novel in his *Two Worlds Monthly* and showed how that flap (and the copyright problems that allowed Roth to print *Ulysses*) influenced Bennett Cerf's design of his edition and inclusion of such paratexts as a foreword by attorney Morris Ernst, Judge Woolsey's decision, and a letter by Joyce authorizing the edition.

In recent years SHARP has partnered with other MLA affiliate organizations to present joint panels. This year the International Virginia Woolf Society teamed up with SHARP to offer three papers on "Woolf and Book History." Beth Daugherty of Otterbein University described the contents of the young Virginia Stephen's library (now held at Washington State University) and speculated on how the books she owned and read as a young woman shaped her later work as a writer.

University of Pittsburgh graduate student Amanda Miller – ably giving her first presentation ever – and Stanford University's Alice Stavely then turned to Woolf's work with the Hogarth Press. Miller offered a careful bibliographical description of one of Hogarth's first titles (*Monday or Tuesday*, a story collection including "Kew Gardens" and "The Mark on the Wall"), focusing particularly on Vanessa Bell's woodcut illustrations as an early example of the sisters' enduring collaboration. Virginia and Leonard, novice printers, tended to over-ink these woodcuts, as Miller showed, leaving ink stains bleeding through and staining opposite pages.

In a challenging, beautifully written paper, Staveley moved away from the smudged page and called attention to the ways that Woolf's work, like that of so many other women printers and publishers, has been effaced from the history of printing and publishing. Staveley excavated buried traces of Woolf's work as a printer from her own texts and argued that her work as a hand-printer has a profound, unacknowledged presence in her novels and stories. Finally, Karen Kukil of Smith College offered a response to the three papers, drawing them together and pointing out resonances that the panelists themselves may not have seen.

Lise Jaillant organized the final SHARP-sponsored session, "Book History and Digital Humanities." Six presenters – Greg Hickman, Michael Gavin, Andrew Stauffer, Matthew Lavin, Hannah McGregor, and Elizabeth Wilson-Gordon – offered stimulating looks at digital projects whose focus spanned from the age of incunabula to the twentieth century and whose methodologies often invoked the next generation of the digital if not bibliographical, too. Full details of the roundtable appear in an Early Modern Online Bibliography post (<http://wp.me/xiTA>) and on <http://sharpweb.org>.

It wasn't all work. SHARP held its first "cash bar" – an MLA-sanctioned social hour – on the conference's opening night. A small but convivial group of book historians had the opportunity to socialize, meet new colleagues, and exchange ideas.

Book history, in both "analog" and digital forms, is increasingly visible at the MLA conferences: and a good thing, too. In 2015 in Vancouver, SHARP will again offer several panels, including a collaborative panel with the Milton Society of America.

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Eleanor Shevlin
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SHARP News

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COPY DEADLINES: 1 March, 1 June, 1 September, 1 December

SHARP WEB:
http://sharpweb.org

The Prez Speaks

I'm writing this in mid-June – the end of the academic year for British universities and for many elsewhere in Europe – and, by the time you read this, our twenty-second annual conference in Antwerp will be all but upon us, if not actually passed. Indeed, the Call for Papers for the 2015 conference, to be held in Longueuil & Montréal, Canada, will have been issued, and many of you will already be thinking about possible proposals. When you come to do so, you should find the online software system to be very similar to that used for Antwerp, but there will be one key difference: the software will be hosted and maintained by SHARP rather than the host institution. The selection process will still involve a committee of scholars, mostly appointed by the conference organisers, but the software and data management will now be SHARP's sole responsibility. From a would-be speaker's point of view, little will change (although you should be able to use the same account each time you submit a proposal) but from SHARP's perspective it allows us to ease some of the logistical burden on each set of conference organisers as well as enabling us to maintain an archive of proposals from one conference to the next. All SHARP conferences from 2015 onwards will use this system.

We hope to announce the venue for SHARP 2016 very soon; we are also already in discussions with possible hosts for 2017 and 2018.

A few other developments

SHARP is finalising an archival policy. At present, most of SHARP's, records are held by the individual officers but a small archive is maintained by Jim R. Kelly at the University of Massachusetts, who acts as SHARP's archivist. Thanks to the hard work of Jim and our Recording Secretary, Corinna Norrick-Rühl, we are formalising our arrangement with UMass as well as agreeing on a policy for all current and future officers to follow.

Book History will begin using an online editorial management system, ScholarOne, from later this year. This should make it easier for our three editors to track individual articles through the editorial process, as well as allowing us to build up an archive of editorial reviews and decisions. We will circulate further details soon.

As some of you will know, SHARP member Susan Pickford has been chairing a committee that is looking to translate key articles on book history for the benefit of members. The first stage of the project, to be unveiled at Antwerp, is the translation into English of a selection of articles from French, German, Dutch, Hebrew, Japanese, and Chinese. The committee is also exploring potential future directions, including publishing monographs and setting up an online journal for special issues on specific themes. A roundtable on SHARP and translation will be held at Antwerp, and all members are warmly welcomed to attend. The committee itself covers major European languages as well as Sanskrit, Croatian, Hebrew, Chinese, Japanese, Russian, Korean, Hindi, and Bengali, but Susan is keen to hear from people with knowledge of other languages (including Scandinavian languages, which are a gap at the moment): <susan.pickford@paris-sorbonne.fr>. SHARP members are also invited to nominate works they'd like to see in English translation, with a brief description of each work and an argument for its inclusion.

Ian Gadd, Bath Spa University
June 2014
<president@sharpweb.org>

Incidentally, we have long been aware that the vagaries of print production and distribution mean that *SHARP News* is received by members across the world a good while after it's sent to the printers, and that delivery times vary considerably according to region. However, just how long this could take didn't become clear until the last issue in which I gave details about the Futures consultation and asked members to leave comments online – only to discover that the date that the consultation closed passed before anyone actually received their copies. We extended the consultation, but the point remains that hard copies of *SHARP News* do take an awfully long time to get to their destinations. PDF copies are available much earlier via the membership portal (log in through our website) but it's clear that members rarely use this option. Consequently, we continue to explore different formats and delivery methods for *SHARP News*.

Fellowships

Munby Fellowship in Bibliography 2015–2016

Cambridge University Library

The Syndics of Cambridge University Library invite applications for the Munby Fellowship in Bibliography. The period of tenure will be the academical year 1 October 2015 – 31 July 2016.

Duties

The Munby Fellow will be free to pursue bibliographical research of his/her own choosing. It is, however, expected that the Fellow's research will be, at least in part, based directly or indirectly on the collections of the University and Colleges of Cambridge and likely to be of benefit, in the broadest sense, to scholars using those collections in the future. The Fellowship will be tenable in the University Library, but the Fellow will have no departmental or other staff duties and responsibilities.

Eligibility

The Fellowship is open to graduates in any discipline of any university and nationality. Preference will be given to scholars at post-doctoral or an equivalent level.

The University of Cambridge is committed to equality of opportunity.

Stipend

The stipend is £32,590 (pro rata).

College Membership

A non-stipendiary Research or visiting Fellowship at Darwin College will normally be available to the successful candidate, if not already a Fellow of a Cambridge college. Fellows in these categories are members of the Governing Body of the College and may take meals in the College without charge.

Further Information

Further particulars are available from <www.libcam.ac.uk/Vacancies> or by contacting the Deputy Librarian's PA, tel: 01223 333083, email: <Charlotte.Ross@lib.cam.uk>.

Applications

Applications should reach the Deputy Librarian's PA, Cambridge University Library, West Road, Cambridge, CB3 9DR, UK by **31 October 2014**. An election will be made in early January 2015. Applications should include:

A completed application cover sheet, available from <www.lib.cam.ac.uk/Vacancies>;

A *curriculum vitae* with a list of principle publications;

A statement of the research proposed.

The Reese Fellowships in the Print Culture of the Americas

The Reese Fellowships in the Print Culture of the Americas were established by William Reese Company in l998. Since then over 150 have been funded, supporting research in 18 different institutions. These fellowships seek to encourage research in the history of the book and other print formats, bibliography, and all other aspects of print culture in the Americas including publishing and marketing from the sixteenth century to the present. They support individuals pursuing research in these areas at the institutions regularly participating in the fellowship program, and on occasion in other collections as well.

Scope of Eligible Projects

The program will support any research work relating to print culture in any part of the Western Hemisphere, or any investigation of the history of the book in the Americas. Projects may investigate any printed genre (e.g. books, prints, newspapers, magazines, pamphlets, photographs intended for publication, broadsides, etc.). They may address any issues of ownership, readership, or use of printed materials, or be purely bibliographical. For example, subject areas might include religion, popular culture, political life, science, music, or specialized forms of printing such as books for the blind. Support for work in manuscript collections will be limited to projects related to printed materials (e.g. annotations in books, publishers' business archives, etc.). They are not intended to support the editing of an author's papers.

The fellowship offered via the Book Arts Press at the University of Virginia differs in scope. It will support a graduate student or beginning antiquarian bookseller during four weeks at the Rare Book School summer session in a position combining staff duties with the opportunity to take an RBS course focusing on Americana themes.

The fellowship offered by Crystal Bridges Museum also differs. It supports a high school teacher enhancing their knowledge of the printed visual arts and print culture to support and broaden their teaching.

Eligibility for Awards

The program is designed to support qualified researchers regardless of academic degree. Some participating institutions, however, may have degree restrictions.

Applying for Awards

All awards are made by the fellowship committees of participating institutions or organizations, within the framework of their existing fellowship programs. No awards are made directly by William Reese Company, and applicants should contact directly the institution where they seek a fellowship. Each award-giving institution must be applied to separately for a research topic at that institution. If applying for a Reese fellowship at more than one institution in one year, this should be clearly stated in the application. The size of available awards varies, but is generally equivalent to what each institution typically awards for a month of study. Awards may be used to defray travel expenses, living expenses, or research costs.

Report

All recipients will be asked to write a brief report for William Reese Company on their research. This may be a copy of any report written for the awarding institution.

Participating Institutions

American Antiquarian Society; The Bancroft Library, University of California; James Ford Bell Library, University of Minnesota; The Bibliographical Society of America; William L. Clements Library, University of Michigan; Crystal Bridges Museum of American Art; The Huntington Library; John Carter Brown Library; Library Company of Philadelphia; Rare Book School, University of Virginia; Beinecke Rare Book & Manuscript Library, Yale University.

See <http://www.sharpweb.org/print-culture-of-the-americas/> for further details.

Book Reviews

Miriam Elizabeth Burstein. *Victorian Reformations: Historical Fiction and Religious Controversy, 1820–1900*. Notre Dame, IN: University of Notre Dame Press, 2014. x, 302p. ISBN: 9780268022389. US $39 (paperback).

A primary feature of Victorian fiction was its passion for re-fighting the battles of the Reformation from 300 years earlier. For many Protestants, the Catholic Emancipation Act (1829) and the subsequent re-establishment of the Catholic hierarchy (1850) meant that Rome was once more an ever-present threat in their own time. For many Catholics, the destruction of the monasteries and with them of Catholic England ("merrie" or miserable to taste) was an historical impoverishment and – perhaps even more serious – the wrenching of an entire country away from its true future course.

To support this thesis (and this is, one suspects, a doctoral thesis) Burstein cites an enormous number of now unknown Victorian novelists (mostly women) who deal with the Reformation from every conceivable angle, as well as a few better-known writers: Scott (*The Abbott* and *The Monastery*), Dickens (*Barnaby Rudge*), and George Eliot (*Romola*). While, in effect, she makes her case by sheer quantity, there is something less effective about the quality. While one hesitates to describe the novels named above as a major writers' B-list, they are not among their authors' most-read today. Finding those who have even heard of the rest would be difficult. More disturbing are the omissions. Newman – surely a central figure in any Catholic/Protestant debate – gets only cursory mention, and E. C. Agnew's novel *Geraldine: A Tale of Conscience* (reviewed by Newman as "bad characterization, simplistic theology, and poor history") was, we are told, more famous, and "arguably far more influential," than Newman's *Loss and Gain* (169).

Though no one doubts the existence of a "Reformation debate" in the nineteenth century, it is surely eccentric to locate it primarily among less famous works when it is omnipresent. Though *Loss and Gain* receives cursory mention, there is none of Newman's other conversion novel, *Callista*. His most famous antagonist, Charles Kingsley, author of the ferociously anti-Catholic novel, *Hypatia*, is never even named. Cardinal Wiseman, author of *Fabiola*, another early Christian story with obvious Reformation and contemporary implications, gets a single entry – without reference to his novels. Mrs Humphry Ward's *Helbeck of Banisdale* is also missing. Perhaps even more surprising is the total omission of *Sybil*, by the Anglican Jew Disraeli, with its opening disquisition on the tragedy of the destruction of the monasteries and the creation of the "two nations": rich and poor.

Nor is the selection of novels supported by any clear intellectual or theological structure. Burstein carefully avoids taking sides, but her history is fairly simplistic: she assumes that the Tests Acts kept Catholics and Dissenters out of public life until repealed in 1828–29, when in fact they had in many cases been unenforced for generations (119). Anglicans and Evangelicals are referred to as if they were entirely separate groups.

The style will irritate many: each chapter begins with what it is going to tell us, then tells it, then tells us again what we have been told – the Army "weapons drill". The writing itself is scattered with malapropisms and clichés; "disinterested" is confused with "uninterested" (139), and on one occasion we get the amazing word "prophesizes" (188). For those prepared to wade through it, there are useful references to a huge quantity of long out-of-print novels and forgotten writers, some of whom may indeed be worth resurrecting. But whether this really opens up a vital lost Victorian debate is doubtful.

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Paola Ceccarelli. *Ancient Greek Letter Writing: A Cultural History (600–150 BC)*. Oxford: Oxford University Press, 2013. xx, 444p., w/map. ISBN 9780199675593. £95 (hardback).

Early on, Greek culture developed a complex and contradictory set of assertions about letters. They are inherently truthful, personal, and intimate (a window to the writer's soul, one side of a dialogue), but inherently untrustworthy and deceitful (many of the earliest representations of letter writing, from the *Iliad* to tragedies such as Euripides' *Hippolytus*, show letters being used to deceive their recipient). Early myths about the invention of epistolary communication, often portrayed as the invention of writing itself, make the letter's function purely that of an *aide-memoire*, to accompany and not to substitute for oral communication; but these same myths already warn of the dangers to the faculty of memory posed by the invention of this new technology – a warning all the more pertinent in the age of instant written communication.

Paola Ceccarelli's monumental study of the origins and forms of the letter in ancient Greek culture has been long in the making, but well worth the wait. She writes (v) that the project arose from an interest in the correspondence of the Seleucid kings, but that the need to understand the context of these letters expanded the scope of the project in several directions, thanks to the complex traditions surrounding the origins of letter writing and of literacy itself, and because only non-epistolary texts can give us a context for ancient epistolary communication, by portraying senders, recipients, and their actions pre- and post-script. The book is therefore impressive in its range, both chronologically – from the earliest reference to a written message, in Homer's *Iliad*, to the second century BCE – and, especially, in the texts it treats. These include real letters preserved in civic inscriptions, on lead tablets, and on papyrus, as well as those transmitted in literary manuscripts; real and fictional letters quoted in literary texts from Herodotus and Thucydides, via Greek tragedy and comedy, to orators such as Demosthenes and Isocrates; and numerous texts discussing the origin of epistolary communication and of written communication in general.

Before examining these different kinds of text and their implications, chronologically and further divided by genre, (this procedure structuring the majority of the work), the practicalities of letter writing and sending in the Greek world, especially difficult in the earlier centuries covered, are explained (chapter 1). The idea of epistolary writing as a genre, with its familiar conventions and formulaic greetings and addresses, is then convincingly demonstrated to arise only around the mid-fourth century BCE, by comparison with other early forms of written communication (chapter 2). Early attitudes to writing and epistolary communication are then surveyed (chapter 3), showing that there was an overwhelmingly negative connotation to letters in discussions and representations of them in the archaic and classical periods, before their official use in the Hellenistic kingdoms (far larger and thus more bureaucratic political structures than classical city-states) became

so frequent that it became impossible to see them as marked in this way.

While Ceccarelli's primary aim is to elucidate the contexts for official and political correspondence such as letters between kings and city councils or between cities, letters between individuals and correspondence on more private matters are also examined in detail as part of this contextualizing process. In short, no letter, nor reference to letter writing in the Greek world (including the influence of, and interaction with, non-Greek cultures), is overlooked, meaning that this book will henceforth be crucial for all research on epistolary writing in the Greek world, and for many studies of letters in contemporary non-Greek cultures and in the Roman Empire.

Owen Hodkinson
University of Leeds

A. S. G. Edwards and Orietta Da Rold, eds. *English Manuscripts Before 1400*. (*English Manuscript Studies 1100–1700*, vol. 17). London: The British Library, 2012. vi, 302p., ill. ISBN 9780712358835. £50 / US $75 (hardback).

Together with an auction-house report by A. S. G. Edwards for 2010, this volume contains thirteen essays that examine manuscripts and documents principally from 1150 to 1400. As the book-jacket briefly suggests, these essays independently but consistently elucidate the multilingualism and multiculturalism of the high Middle Ages in England.

George Younge, continuing his outstanding work on post-Conquest manuscript production, closely evaluates the contents of the Canterbury, Christ Church manuscript, London, British Library, Cotton Vespasian D. xiv, to suggest that it might have functioned as an instructional book for those engaged in pastoral care, or for a closer audience of monastic *conversi*. Michael Gullick attempts to analyze writing in English at Canterbury, Christ Church in the earlier twelfth century, but does so with an unhelpful insistence on the "decline" of the vernacular, when in fact we lack the sustained evidence for such an assertion. D. A. Woodman, Aidan Conti, and Kathryn A. Lowe each tackle the transmission and understanding of the Anglo-Saxon past in their essays, focusing respectively on the Beverley Cartulary, on Cambridge, Trinity B. 14. 52, and on a Bury St Edmunds' charter to determine how earlier texts were received by readers and writers. Don Skemer provides a thorough study and edition of Princeton University Library, Princeton 57, a genealogical roll with an *ex libris* indicating ownership by one *Frater* Richard Bury.

In the only art historical piece in the volume, Lucy Freeman Sandler examines the construction and marginal illustration in (the possibly Oxford manuscript) New York, Pierpont Morgan Library M. 761, a thirteenth-century manifestation of Pierre D'Abernon of Fetcham's *La Lumere as lais*. The highly entertaining drawings, apparently added by the scribe as the manuscript was corrected, are interpreted perceptively as not only direct commentaries on the adjacent text, but also as amplification and explication – as authorship, essentially.

Authorship also concerns Philip A. Shaw in his essay on the attribution of the *Metrical Chronicle* to "Robert of Gloucester." Here, Shaw argues for a detailed examination of the manuscript tradition, the better to discern the seemingly close relationship between a reviser of the *South English Legendary* and the *Chronicle*'s complex composition and transmission. Complexity involving the *Metrical Chronicle* also concerns Jennifer Jahner in her investigation of political poetry emerging from the Second Barons' War (1264–67). Most of this poetry – such as that in London, British Library, Add. 23986 and Harley 978 – is driven by "baronial sympathies" (203) and illustrates a multitude of forms, a breadth of potential audience, and a precise codicological contextualization. In terms of codicology, Erik Kwakkel offers an important collation of evidence for the use of "discarded parchment as writing support." This widespread phenomenon demonstrates the desire to economize – something Kwakkel attributes to the mid-fourteenth century (255), though it is a feature of manuscript production seen much earlier, too, of course.

Two further essays, one by Andrew Prescott and the other by Mark Chambers and Louise Sylvester, examine administrative documents. The latter piece utilizes a range of material in the often-multilingual accounts of the Royal Wardrobe and petitions to the king in order to assess late-medieval lexis for dress and textiles. The significance of this kind of administrative record for an increased understanding of medieval language and literacy is part of the picture discussed in Prescott's demonstration of why scholars should appreciate the work of the large cadre of professional scribes in the various bodies of government. As always, Prescott's work is unmissable: a *tour de force* of palaeographical and historical expertise, engagingly written.

A. S. G. Edwards has the last word, looking forward to "Directions in the study of English manuscripts, c. 1200–c. 1350," which, he suggests, might include more concerted work on individual manuscripts and an increased attention to centers of production. Rightly calling for renewed attention to what we think we know, Edwards effectively reminds scholars of the need to question everything systematically, as a number of the essays in this very useful volume indeed exemplify.

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Stephan Füssel, ed. *Gutenberg-Jahrbuch* 2013. Wiesbaden: Harrassowitz Verlag, 2013. 304p., ill,. with 8 b/w and col. plates. ISBN 9783447069175. €75 (hardback).

The intellectual and visual excitement of each issue of the *Gutenberg-Jahrbuch* lies largely in the opportunities to learn more about an aspect of book history with which one is already familiar and to learn in some depth about others which are outside one's area of expertise. In this issue these two pleasures are represented for me by Jonathan Green and Oliver Duntze's investigation of the earliest German prognostications and by Graham Shaw's elucidation of the East India Company's role in the globalisation of the English book and book-trade.

The ephemeral nature of almanacs makes their survival problematic, as they are designed to be read closely before being cast aside the following year. First printed in the 1470s, many of these must have disappeared entirely. Examining a fragment now in the State Library in Berlin, the authors affirm the printer to be Johann Sensenschmidt, who worked in Nuremberg from 1473 to 1478/9. By availing themselves of bibliographical databases, digitisation projects, and online reference works, they attribute the authorship to Johannes von Glogau and the year of forecast to be 1478, before they go on to compare the Berlin fragment with the structure of subsequent *practica* written by Glogau.

Shaw's contribution updates and expands on some aspects of work he has already

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published. He shows that the presence of the English book in India and elsewhere in the East goes back to the early decades of the seventeenth century largely thanks to the trading activities of the East India Company. English books in the East had modest beginnings, but by the late eighteenth century they were being made more widely available through auctions of the property of deceased owners. Of greater importance in this development was the Company's policy of shipping devotional titles, and later, practical works on navigation and medicine, a trade which expanded greatly in the second half of the eighteenth century. While this can be explained by the increase in book production in that period, it was also due to the change of status and direction of the Company from a multinational trading company to a key player in Indian politics. As the resident British population in India grew, books were shipped increasingly as speculative cargo. Private correspondence of high-placed individuals gives us a good insight into their often wide reading. Some information on how these books were acquired is supplied by Shaw, who estimates that by 1800 there must have been one hundred thousand volumes of British books in India, mostly in private ownership.

A new feature of the *Jahrbuch* examines the growth and diversity of book and printing museums in Europe. The Lyons Printing Museum's Director, Alan Marshall, describes its origins and aims. The city had been a centre of European printing and book trades in the fifteenth and sixteenth centuries. The driving force behind the Museum's establishment was members of the Audin family, who combined close involvement in the printing industry with a strong commitment to museums. Shortly after its establishment, in 1957, the Museum developed a strong link with Lyons City Library. Reflecting its museographic origins, the Museum's collections tend to be representative rather than extensive.

András Németh discusses the key role played by the humanist Johannes Alexander Brassicanus (1500–1539) in the transfer of Greek and Latin manuscripts from the Hungarian royal library to Vienna, which he incorporated into his growing library. Later, several of them served as exemplars of the first printing made available to European scholars. Németh uses Brassicanus' bequest inventory as the basis of this study, supplemented by Brassicanus' annotations, etc., to reconstruct his library. An estimate of its size can be gathered from more than thirteen hundred volumes which were acquired later by the scholarly Bishop of Vienna, Johannes Fabri (1478–1541).

Kirsten Krumeich studies a fragmentary incunable from Goethe's private library, that of *Fasciculus medicinae* (Venice: de Gregoriis, 1495), which lies hidden in Hans Ruppert's catalogue. The imprint was the fifth edition of this popular, richly illustrated medical compendium, which went through eight editions in the incunable period alone, four Latin editions and four translations into Italian and Spanish. The typographical layout of the 1495 edition is important in being set in the Rotunda type, like the first edition of 1491, but the Italian translation of 1493 was set in the still new humanist Antiqua type.

Hans Sachs' *Klagrede deutschen Landes* survives only in a single copy in the Bavarian State Library. Though 1546 has been accepted until now as the correct date of printing, it was ascribed to the workshop of Georg Merckel in Nürnberg, who did not begin printing until 1552. Detailed analysis of the printing types shows that the *Klagrede* was printed at Augsburg by Hans Gegler probably ca. 1556. Gisela Möncke argues that we must date the printing of the work to 1558 and that it was instigated by the Augsburg bookseller and publisher, Georg Willer, who had close business ties with Gegler. The changes in administration in place at the end of the Schmalkaldic War (1546–1547) imposed greater compliance with censorship laws on members of the book trade in Augsburg.

Helmut Claus examines the work of the Slovenian author and Reformer, Primož Trubar, particularly in relation to the imprint, 'Gedruckt in Siebenbürgen durch Jernei Skuryaniz.' By a careful analysis of types he assigns Tubar's *Cathechismus* and *Abecedarium* (both printed in 1550) to the workshop of Ulrich Morhart I in Tübingen.

The visual excitement engendered by each issue of the *Jahrbuch* is due yet again to the expertise of the publisher, Harrassowitz Verlag.

W. A. Kelly
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Sean Grass. *Charles Dickens's* Our Mutual Friend: *A Publishing History*. Burlington, VT and Farnham, UK: Ashgate, 2014. xiv, 274 p. ill. (w/16 col. plates). ISBN: 9780754669302. £65 (hardback).

Henry James, then just a young writer out to make a name for himself, did not like Charles Dickens's last complete novel. As he reported in his 21 December 1865 review for *The Nation*, he found it too loose, baggy, disorganized, sentimental, and (as Elizabeth Gaskell would say) "Dickensey." It was, he contended, lacking in subtlety of characterization, and relied too heavily on whimsical caricature and superficial analysis of motivation. In short, it was everything that James felt a Dickens tended to be, but what a novel should not be; in his unhesitating pronouncement, the subject of Grass's introduction, it was "the poorest of Mr. Dickens's works." As Grass observes, subsequent generations of critics and scholars have uncritically accepted James's judgement: "This is an enormous shame," he writes, "for *Our Mutual Friend* is certainly one of Dickens's most profoundly thoughtful and deliberately artistic books" (2).

Grass's book provides an unprecedented insight into the chequered history of *Our Mutual Friend* – one of the most significant novels in the Dickens canon. The appendices in particular, which include a reprinting of all known contemporary reviews of the novel, are indispensable to those who wish to understand the novel's reception in Britain and America. The story of the inception and reception of the novel is worth reading cover to cover. It includes such appended materials as Dickens's own (albeit, rather oblique) statement regarding his separation from his wife of over twenty years, Catherine (*The Times*, 7 June 1858) and the novelist's involvement in the Staplehurst railway accident in 1865, significant with regard to *Our Mutual Friend* since the manuscript was in the railway car with him and the Ternans at the time.

The values of the age as reflected in such contemporary reviews exalt a Dickens who became less than fashionable by the end of the century, but recall for us today his incredibly broadly-based appeal as a writer of fiction in the early and mid-Victorian periods. Grass's interesting work on reception, mandatory reading for anybody who intends to teach *Our Mutual Friend*, includes chapters on the "remaking" of Dickens (chapter 1); the writing of *Our Mutual Friend* (chapter 2); the

book in the marketplace (chapter 3); Victorian critics (chapter 4); and the book since 1870 (chapter 5). This review cannot do justice to the complex thread of Grass's argument, and so focuses on just a few of his key points.

Should we take Chapman and Hall's loss of money on the book as confirmation that in the judgment of the reading public, too, this was Dickens's weakest performance to date? To counter this misperception, Grass examines the publisher's balance sheet, as well as contemporary responses other than James's. He observes that, given its overall positive reception, *Our Mutual Friend* is not a lesser novel requiring resurrection, because it never died. As we can see in the 83-page appendix containing 41 early reviews of the novel, it was received at the time as a worthy addition to the Dickens canon. A hard bargainer in his later career, Dickens wrung from Chapman and Hall some £6,000 for half-copyright, eventually leaving the firm with a net loss of £700 (to which its extensive advertising campaign and overprinting of the opening numbers likely contributed). But that loss is the beginning rather than the end of the story: "By not haggling over the price, Frederic Chapman kept Dickens happy and so secured his continued cooperation for any new works, the People's edition, and nearly £10,000 of back stock, as well as for the immensely profitable Charles Dickens edition of his works that they brought out beginning in 1867" (75). Chapman and Hall lost a little to ensure profits in the long term.

Grass's narrative of the publishing history, compelling in its evidence, omits only the reception of Marcus Stone's illustrations, which gave the novel a sixties look (although he discusses the evolution of the monthly wrapper in some depth). Everybody recognized that Dickens had changed illustrators, but no one could determine whether the change was for the better or not, as evidenced in the ambivalence of contemporary reviews. The role played by the Marcus Stone illustrations in the sales of monthly parts remains to be considered.

Chapter 4, 'A Dismal Swamp? *Our Mutual Friend* and Victorian Critics,' begins with John Forster's equivocal review in the E*xaminer* for 28 October 1865, in which Forster acknowledged the book's unity of design, "fancy" (Dickens's term for imaginative power), telling descriptions, and well-wrought characters, but nonetheless concluded that *Our Mutual Friend* "will never rank with his higher efforts…[because] it wants freshness and natural development" (cited in Grass, 97). This is a book for which Forster had tremendous respect – but as a lover of the early Dickens he could not warm to it. Sean Grass leaves his reader to surmise that Forster's judgment, like that of Henry James, was fundamentally flawed.

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Dustin Griffin. *Authorship in the Long Eighteenth Century*. Newark, DE: University of Delaware Press, 2014. x, 212p. ISBN 9781611494709. £44.95 / US $70 (hardback).

How does the concept of 'author' change between the mid-seventeenth century and the early nineteenth? The 'Tory' narrative of decline to which Pope is central laments the displacement of leisured gentlemen and scholars by paid hacks. The 'Whig' narrative celebrates liberation, emancipation, and progress: the professional writer escapes the bondage of the patronage system. Both master narratives are misleading oversimplifications, as Dustin Griffin demonstrates in this lucid reconsideration of chaotic and conflicting evidence.

Griffin efficiently reviews the perspectival differences to be found in New Criticism, structuralism, poststructuralism, New Historicism, book history, Habermas/public sphere, print culture studies, the 'literary marketplace', and copyright history. All have virtues, but each imposes distortions. Griffin looks at particular cases (Milton, Dryden, Gray), but seven of eleven chapters are conceptual (e.g., 'Collaboration,' 'Social World,' 'Literary Careers,' 'Rise of the Professional Author'). In every chapter Griffin asks what claims have been made and what evidence supports or contradicts those claims. In case after case one must admire his judicious skepticism – as, for example, concerning the flimsy foundations for the 'public sphere' and the inflated claims for the importance of the Scriblerus Club.

As Griffin demonstrates, patronage of various sorts persisted throughout the eighteenth century alongside the growing commercial market. Reading our concept of 'career' back onto eighteenth-century authors is a bad idea: they simply did not conceive of what they were doing in our terms. Some writers arguably come closer than others (Pope), but the chapter on 'Authors by Profession' is particularly helpful and treats authors often ignored (Oldys, Birch, Ralph). More might have been made of the high degree of anonymous publication, but emphasis on the concept of the "professed author" is extremely helpful.

Griffin's emphasis favors poetry. Fiction comes up *en passant*, but plays almost not at all. More remains to be done in that realm: surviving account books tell us quite a lot about what playwrights earned in the theatre. Griffin makes it crystal clear that "writing for money" is a critical component of what defines the "author by profession" as opposed to the "traditional models" of the learned man who writes for fame or the gentleman who writes for pleasure. The reader naturally wants to know: "How *much* money?" We need to know both sums and buying power. In the later eighteenth century a mainpiece brought the playwright 100 guineas for copyright at a time when the average rate per volume for ordinary novels was only about £11. Griffin might usefully have gone to the Upcott Collection of copyright sales, the Robinson archive, Nichols' figures for Lintott, or even just the figures reported for novels in the *Garside-Raven-Schöwerling Bibliographical Survey of Prose Fiction*, but he is more concerned with the concept of authorship than with the details of money earned. His focus is on genteel authorship rather than Grub Street, but he does demonstrate that supporting oneself entirely by writing was a hard-slog proposition.

This is an important book. It politely debunks selective and partisan accounts of the tidy "rise of the professional author" that supposedly occurred after the passage of the 1710 Copyright Act. Professionalization often implied starvation, not glorious independence, and the 1710 Act benefitted publishers more than authors. Griffin has performed a real service in reconstructing eighteenth-century authors' untidy, often contradictory, and slowly evolving sense of what it meant to be an author.

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Keith Hanley and Brian Maidment, eds. *Persistent Ruskin: Studies in Influence, Assimilation and Effect*. Burlington, VT, and Farnham, UK: Ashgate Publishing, 2013. xiv, 196p., ill. ISBN: 9781409400769. £60 (hardback).

Persistent Ruskin: Studies in Influence, Assimilation and Effect is a collection of twelve essays edited and introduced by Keith Hanley and Brian Maidment, the aim of which is to provide an overview of the extent and diversity of the influence of nineteenth-century English art critic and social theorist John Ruskin. The anthology is part of Ashgate's Nineteenth Century Series and springs from three colloquia that considered Ruskin's influence. It contains essays analysing Ruskin's intended audience and means of addressing them, his influence among his contemporaries, and his posthumous reception. The subject of the collection is ambitious; the overall impression is that it is less the "extended examination" the editors claim and something closer to a series of snapshots of what was, without doubt, a myriad of responses to Ruskin's provocative, original writings about art and society. Certainly the authors would acknowledge that one volume could only begin to suggest the scale and variety of Ruskin's influence within nineteenth- and twentieth-century culture.

The essays are of varying quality, and some have a weak connection to the theme of Ruskin's influence. Three, however, will be of special interest to SHARP readers. Brian Maidment's "Influence, Presence, Appropriation – Ruskinian Periodicals 1890–1910" (67–78) describes Ruskin's motivations for his frequent use of mid-Victorian periodicals, his principle ways of using the medium, and the frustration with which his efforts to reach serious readers were ultimately met, leading to his abandonment of the form in the 1870s. Maidment also considers three late nineteenth- and early twentieth-century 'Ruskinian' periodicals, *The Ruskin Reading Guild Journal*, *Igdrasil*, and *St George*, arguing that in both physical form and objective these represent a continuation of Ruskin's influence by means of the periodical.

Two other essays in the collection are well-executed revisionist studies of now canonical authors' responses to other artists' reputations. In "Did Ruskin Support the Pre-Raphaelites?" (81–91), Francis O'Gorman convincingly argues that Ruskin's public advocacy of the Pre-Raphaelite painters early in their career should be seen in light of the need to recover his own credibility and influence as a critic. Ruskin's advocacy of J. M. W. Turner seemed to Ruskin, in the early 1850s, to have failed; modern England had allowed the great painter to die neglected, despite Ruskin's best efforts, and would also ignore the message of Truth and Beauty to which the *Stones of Venice* spoke. Were the Pre-Raphaelites to be the successors to these? Ruskin declared that they were and, in helping to secure their reputations, he vindicated his own critical voice. Similarly, Andrew Leng's "Enduring Ruskin? Bloomsbury's Anxieties of Influence" (105–116) considers the neglected topic of Bloomsbury's relationship to Ruskin through a consideration of Virginia Woolf's *Roger Fry: A Biography*. Woolf, Leng shows, played with the irony of Fry's distaste for Ruskin, suggesting that the irrational and contradictory propensities Fry declaimed in Ruskin, he himself exhibited. These were, moreover, for Woolf, evidence of Fry's legitimacy as a critic, of his receptivity and sensitivity to art. Both O'Gorman's and Leng's essays are clearly written accounts of ways in which writers use the reputations of others to define or reinstate their own, and are thus contributions to the history of authorship.

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Uriel Heyd. *Reading Newspapers: Press and Public in Eighteenth-Century Britain and America*. Oxford: Voltaire Foundation, 2012. xii, 302p., ill. ISBN: 9780729410427. £65 / €78 / US $108 (paperback).

This clear, confident and deeply thoughtful study of eighteenth-century newspaper culture in Britain and America is the first book-length history of newspaper reading, whose many insights should form a programme of study in this new field. Its greatest achievement is to dispel the ahistorical idea that newspapers were ephemeral reading matter, suggesting instead that readers used them in three time-frames: short-, medium-, and long-term. This is only one of the ways in which Heyd develops the familiar idea that newspapers reshaped readers' time and space: he also explores their 'glocalising' power (3), sharpening local identities whilst supporting the diverging national identities of two nations before and after American independence; their rapid spread into many aspects of culture, notably drama; their broad variety of content and function, reaching far beyond news and information; and in particular, their commercial role. Heyd's combination of old and new techniques – comparative history, geographical specificity, and the study of historical readers – enables a double-barrelled assault on unchallenged twenty-first-century assumptions, demonstrating conclusively that it did not have to be this way.

This is an empirical study, led by its impressive variety of sources and methods, yet informed by theory from history and media studies. Its great strengths are its comparisons across time (the long eighteenth century) and space: London, Edinburgh (the English provinces in passing), and the American eastern seaboard from the South to New England. Sources include self-referential launch manifestos and indexes; representations of newspapers on the stage; newspaper collections in auction catalogues; and the indexing and annotations of one avid and memorably named "quidnunc" or news addict, the Boston shopkeeper Harbottle Dorr, from 1765 to 1776. Heyd uses enough of each source – more than 100 introductory columns, content analysis of two newspapers' indexes across more than forty years, almost 100 plays, 132 handwritten pages indexing 3,280 newspaper pages, and about 50 auction catalogues – to inspire confidence in his conclusions.

After a wide-ranging introduction, the book is divided into two parts: first, how printers and publishers conceptualised the newspaper, and second, how readers used the newspaper. Heyd convincingly synthesises his evidence, for example by using manifestos and plays to establish the "freshness" of news, while showing how yearly and half-yearly indexes reveal a medium-term use of newspapers, and finally showing how readers' newspaper collecting suggests newspapers' more long-term function as historical memory-shapers (258–9). Heyd adds to established debates on objectivity, the newspaper and national and local identities, newspapers in the republican/federalist debate, communal versus individual newspaper consumption, the economic role of the press, newspapers as fact or forum (to use Nord's terms), encoding and decoding (following Stuart Hall), and framing and news values.

The book's origins as a PhD dissertation occasionally obtrude, as in the overly detailed analysis of the Dorr indexes and some very short sub-sections, sometimes creating an atomised, list-like structure rather than an

unfolding argument. Heyd's stimulating insights are always fruitful, but occasionally go beyond the evidence, as in his thoughts on the newspaper's commercial role in building national identity (61) or on changing American conceptions of Britain (41–42). But these are mere quibbles when weighed against the book's achievements, which demonstrate the enormous value of including reader evidence in the history of newspapers.

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Jane Jordan and Andrew King, eds. *Ouida and Victorian Popular Culture*. Burlington, VT and Farnham, UK: Ashgate, 2013. xiv, 234p., ill. ISBN 9781409405894. £60 (hardback).

This collection of nine essays opens up new ground to scholars working both on Ouida and in related fields, including popular fiction, print history, gender, comparative literature, and the European reception of British novelists. While Andrew King's introduction observes wryly that "[b]elittling Ouida became a reflex in the early twentieth century" (3), this is more than simply a recovery project on an unjustly sidelined Victorian author. The selection and arrangement of essays (under the headings "Rereading Ouida," "Rewriting Ouida," and "Ouida and Politics") create a tissue of connecting themes, constituting a challenge to the reader to look again at Ouida's prodigious but apparently "ephemeral" output.

As King notes in his survey of her career, "Ouida's fictional world of the 1880s is one where…tactically deployed wit has no long-term strategy in an endless battle of words…the very bleakness and rigour of her vision constitutes a challenge to the reader" (26). In her complementary essay on "Ouida and the Canon," Pamela K. Gilbert notes that we need to get beyond "the strong-woman-character litmus test" that has haunted non-canonical texts in recent decades, and instead "find a mode of reading that fully respect[s] the complexities" of women writers outside the Great Tradition (39) – a rallying call that is taken up by other contributors. Jane Jordan's exploration of male friendship in Ouida's fiction, for instance, offers a nuanced and provocative account of how she "pushes the culturally legitimate boundaries of romantic friendship to their limit" (68), in contradistinction to the overtly homoerotic literature of the *fin de siècle*.

Later essays explore the influence of stage adaptation, intertextuality and literary reviewing on Ouida's career. Both Hayley Jayne Bradley and Sondeep Kandola use the theme of "changing the plot" to ask questions about Ouida's place in the literary market. Bradley challenges the cliché of the hack dramatist who plunders popular novels for quick adaptation, considering the effects of plot changes in both authorised and unauthorised stage adaptations of *Moths*; meanwhile Kandola's essay on Ouida's and Vernon Lee's aesthetic fiction explores Ouida's rewriting of the Pygmalion and Galatea myth as she "inventively models high art's governing myth to figure a woman artist as the principle agent of its ethical renovation" (99). Writing on Ouida and Corelli, Nickianne Moody discusses both authors' invidious assumption of genius, but concludes that their appeal derives from the reader's "license to pursue what is personally meaningful or culturally relevant…Readers could appropriate, dismiss, expand and make connections beyond authorial intention" (128).

A number of the essays discuss Ouida's Italian writing in the context of both her literary aesthetic and her politics. In the final section on "Ouida and Politics," Diana Maltz mediates Ouida's anti-pacifist stance through her ambivalent response to the Russian Tolstoy, insightfully linking her "compassion for anarchists" (in opposition to the mainstream British press) to her "instinct for the theatrical" and her "customary defense of the downtrodden" (145). Addressing the modern reader, Lyn Pykett's coverage of Ouida's journalism reveals her sustained interest in a number of familiar topics, from environmentalism and the impact of new technologies on the pace of modern life, to degeneration, vivisection, and women's rights. Little wonder that Richard Ambrosini, writing on Ouida's political aesthetic, terms her "an extraordinary reader of cultural signs" (176).

This consideration of Ouida and Victorian popular culture is meticulously researched and organised, and in its invitation to new modes of reading, brings renewed vitality to discussions of Ouida's achievement and that of her "popular" contemporaries.

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Malva Kemnitz. *Ästhetik der leisen Töne: Die visuelle Vorstellungswelt westdeutscher Verlage in der Buchwerbung der 1950er Jahre*. (*Buchwissenschaftliche Beiträge*, vol. 86). Wiesbaden: Harrassowitz Verlag, 2013. xii, 244p., ill. (w/41 col. plates) ISBN 9783447100533. €52 (paperback).

In her monograph *Ästhetik der leisen Töne* (English translation *Quiet aesthetics: The imagery of West German publishing houses in 1950s book advertising*), Malva Kemnitz discusses 1950s German marketing and advertising for fiction on the basis of publishers' catalogues from the German Literary Archive in Marbach. Her research questions deal with the imagery of the catalogue covers: What sorts of readers were depicted on the covers? Which symbols and visual strategies were employed? What can we learn about reading and society from these publishers' catalogue covers?

Kemnitz introduces readers to the 1950s as an era, but does not explain conclusively why she chose the decade between 1950 and 1960 for her study. She also mentions previous studies, situating the monograph within the history of advertising first and foremost, and following with observations on the state of the field of book and publishing history of 1950s West Germany (chapter 1).

In chapter 2, Kemnitz discusses her sources: 220 publishers' catalogues from nineteen publishing houses, as well as articles from the German book trade journal *Börsenblatt*. She painstakingly counts the number of articles and monographs used, charting her "source corpus" (23), though the chart is not particularly illuminating. Chapter 3 discusses the contexts (history of advertising) and the approach, which she describes as a "cocktail of methods" (25) that combines content analysis, visual history, semiotics, and aesthetics of reception. Gérard Genette's paratexts could have been a good additional "ingredient" here, since the terminology is particularly suited to book advertising.

In chapter 4, Kemnitz gives information on the historical context, first on the book market in the 1950s (production statistics, reading habits, bestsellers, and so on). Kemnitz explains that the literary market in the 1950s was still very bourgeois in its tastes; gatekeepers such as journalists frowned upon the "democratization" of reading and on popular fiction more generally. She also considers general product advertising in the 1950s, which was very dynamic, colourful, and happy-go-lucky.

Kemnitz then (chapter 5) discusses pub-

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lishers' catalogues in regard to other book advertising outlets such as posters and shop window advertising. For publishers' catalogues, she focuses on the covers, which form the basis for her content analysis (the results of which are presented in chapter 6). She also looks at typical spending for book advertising, which is important since books are not high-profit products and book advertising is thus always particularly risky.

In general, chapter 6 proves that content analysis is a useful tool for publishing research. For example, Kemnitz classifies the values propagated by the cover artwork into "modern," "humorous," "erotic," and "bourgeois." It is to her merit that she meticulously documents her analysis in this chapter and in the appendix, making it easier for readers to understand her classifications. She also gives a few concrete examples including colour images in the appendix. Overall, Kemnitz comes to the conclusion that publishers' catalogues in the 1950s usually perpetuated the bourgeois act of reading; publishers chose low-key, conservative imagery. Catalogues for paperback series proved to be an exception: these were much more direct, funny, and emotional (chapters 6 and 7).

This study will be of appeal to advertising and book historians and is definitely original in its approach. Some parts leave me wondering, however, whether the individual traditions of each and every publishing house regarding corporate design might play a larger role than Kemnitz allows for in her classification and content analysis. Certainly, the artistic preferences of the editor/publisher/director of advertising must all factor into the equation as well.

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William Kuskin. *Recursive Origins: Writing at the Transition to Modernity*. Notre Dame, Indiana: University of Notre Dame Press, 2013. xvi, 280p., ill. ISBN 9780268033255. US $35 (paperback).

William Kuskin's *Recursive Origins* is written against periodisation. It hopes to rethink the question of the English Renaissance's indebtedness to the medieval, setting itself against modernity understood as the spread of a language of novelty and historical discontinuity. A number of recent studies have attempted a similar manoeuvre. Kuskin's book is distinctive on three fronts. Firstly, it places an unusual emphasis on fifteenth-century literary culture as an intermediary between Renaissance authors and the age of Chaucer. Secondly, it strongly foregrounds technology and mediation: the movement of texts through successive iterations and between manuscript and print. Thirdly, it aims to develop a new metaphorics of periodisation. The medieval-Renaissance period boundary has often been constituted through images of death, burial, and resurrection. Consider Erwin Panofsky: "The Middle Ages had left antiquity unburied and alternately galvanized and exorcised its corpse. The Renaissance stood weeping at its grave and tried to resurrect its soul." Kuskin substitutes for this vivificatory register the motif of recursion: "the return of a governing theme or an embedded repetition of the entire object within itself, such as a picture of the whole picture within the same picture" (8). The term derives from computer science. Recursion, for Kuskin, cuts across period divisions by housing the past within the present, and it subverts linearity and progression because it understands the propagation of a literary form as occurring through algorithmic returns to previous iterations of that form.

Successive chapters of the book deal with Caxton's printing of Chaucer's *Boece* (c. 1478); Edmund Spenser's self-presentation as the "new poet" in *The Shepheardes Calendar* (1579), and the significance of the returns to a fifteenth-century literary past in that text; the insertion of an anachronistic reference to printing into the Folio version of the play first published as *The First Part of the Contention Betwixt the Two Famous Houses of Yorke and Lancaster* (1594), better known as Shakespeare's *2 Henry VI*; Caxton's *Recuyell of the Histories of Troye* (1473–4) as an intertext for Shakespeare's *Troilus and Cressida*; and the Pavier Quartos, a group of ten plays by Shakespeare published by Thomas Pavier and printed in 1619 – coherently focused, Kuskin argues, on questions of history and on the fifteenth century in particular.

Recursive Origins is exceptionally strong in its detail, and will be of value to anybody interested in the reception of late medieval culture in the sixteenth and seventeenth centuries, or in the relationship between manuscript and print technologies. More generally, the technological and machinic tenor of Kuskin's thought is wonderfully bracing and unusual. It is also oddly chilling. Kuskin aligns recursion with emancipation and self-discovery, the values of the literary imagination (13). Yet at times it seems every bit as totalising and homogenous as what it replaces. Kuskin's account of the replication of literary code produces an oddly Hegelian structure: a literary economy in which nothing is ever lost, in which every detail is recruited into a larger process of production. I write as someone who has himself argued "against periodisation." Yet to read *Recursive Origins* is to be reminded of the extent to which premodern writing aims to place itself and its readers at the service of social reproduction; it is to experience a strange nostalgia for the values of novelty, discontinuity, and historical progression.

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Martyn Lyons. *The Writing Culture of Ordinary People in Europe, c. 1860–1920*. Cambridge: Cambridge University Press, 2013. xii, 286p., ill. ISBN 9781107018891. £68 / US $103 (hardback). ISBN 9781139786492. US $82 (ebook).

"The nation demands that this should be done and we will do it faithfully, fulfilling every duty, however trivial, for the salvation and grandeur of our motherland and of our forefathers." So wrote the Italian soldier Gerolamo Alloisio (cited 137). Alloisio served as a corporal in a cycle battalion and was killed in action in July 1915. Even though he had encountered mass death, his loyalty remained intact and his patriotic resolve wavered only after a very long time.

This is but one of many examples of ordinary writing presented in Lyons' recent book on writing culture. The study often reads like a well-chosen collection of twelve separate essays, due to the many different topics within the theme of ordinary writing that the author investigates. For practical reasons, the second chapter, on archives, stands out. As the letters and journals of ordinary men and women have rarely been studied structurally and have only recently gained attention from scholars, this chapter functions as a springboard for anyone interested in the history of writing. The chapter endorses the critical assessment of conventional institutional archives and inspires its readers to study "the new history

from below" – a term used often throughout the book – as a rarely explored field with significant potential.

Chapters 5 through 9 show the most coherence: in them the author showcases samples of ordinary writing from French and Italian soldiers fighting in the First World War and their family members back at home. Their writing served different purposes: to show loved ones they were still alive, to manage family affairs, to record their experiences, and so on. Other examples exist simply because the soldiers and their families enjoyed writing. When placed in context, such written records reveal the writers' ability to uncover contemporary thought at grassroots level.

Through careful scrutiny, differences in national consciousnesses appear, thereby contributing to our knowledge of national identity formation. Lyons furthermore distinguishes a dynamic interplay between oral and written culture, and redefines the concept of literacy in relation to the work of these ordinary writers. As mentioned above, not everything in the study shows as much coherence as the chapters on French and Italian ordinary writing. The author is well aware of this and presses the need for further international, comparative investigation. Even though the corpus of material investigated is from areas where the spread of writing did not take place identically, the commonality of certain important features are highlighted, resulting in an exciting insight into sometimes subversive thoughts and ideas. Ordinary writers were trying to find a new identity, a new place in the rapidly changing world around them, which often resulted in social critique. In many instances, Lyons shows such writers resisting both anonymity and modernity.

"This study has sketched the contours of a submerged continent of ordinary writings" (245), Lyons notes at the start of the concluding chapter. And indeed it has. Throughout the book, Lyons successfully challenges two persistent notions: first, that few people were able to write about complex matters; and second, that there is little evidence of ordinary writing to be found. This immediately opens up a remarkable field of enquiry – a history from below – which is well worth investigating.

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Robyn Malo. *Relics and Writing in Late Medieval England*. Toronto: University of Toronto Press, 2013. x, 302p., ill. ISBN: 9781442645639. CAN $70 (hardback).

Robyn Malo's book is a clear, synthetic account of the importance of medieval writing about relics to the broader medieval cultural practice of relic worship, which she understands to be fundamentally dependent upon the narrative and theoretical accounts produced by clerics, and later re-interpreted by literary artists and religious polemicists. By focusing on this heterogeneous written material (history, hagiography, romance, vernacular literature, and polemical writing), collectively described throughout the book as "relic discourse," Malo aims to shift attention away from the theology of relics and toward the written accounts that mediated all contact with relics; this discourse includes skepticism and doubt about the specific practices of relic custodians and their institutions, which placed greater emphasis on the opulence of shrines from the twelfth century onward.

Her argument is staged as a middle ground between a straightforward skepticism of relics and an overly-credulous investment in their power. *SHARP News* readers will be particularly interested in the "writing" part of her title, which carries the freight of her argument that what matters in the study of the cultural impact of relics is the writing, not the relic itself. As she puts in her introduction: "We need to think more reflexively about how writing has mediated our experience of medieval relic cults because it is the primary evidence that remains of them" (17). This focus on writing produces an important interpretive shift toward the texts themselves, utilizing the tools and techniques of literary criticism, rather than a focus on the cultural practices and theological arguments of the cult of saints in conventional studies.

After an introduction that surveys existing scholarship and summarizes the content of the book, Malo's book divides into two parts: "Relic Discourse and the Cult of Saints" (chapters 1 and 2) and "The Trouble With Relic Discourse" (chapters 3–5). Chapter 1 focuses on the changes in English architectural practices from the twelfth to the fourteenth centuries that produced elaborate monuments, known as feretory shrines, which increasingly restricted pilgrims' access to shrines; in Malo's argument, "[w]riting filled the gap created by the occlusion of these major relics" (31). In chapter 2, Malo develops a series of case studies in fifteenth-century Middle English writing (Capgrave, Lydgate, and Bradshaw primarily) in which the "commonplaces" she has identified in relic discourse are developed, focusing especially on the attention paid to the opulence and power of the shrines themselves, rather than relics.

Each chapter of Part 2 then analyzes a specific problem or tension in relic discourse exploited by, or exemplified by, a literary form. In chapter 3, Malo analyzes English grail legends (the alliterative *Joseph* and *The History of the Holy Grail* and Malory's *Morte d'Arthur*) with a special focus on the way these legends pose the question of whether anybody can achieve by merit the right to view a relic, the negative answer to which justifies the increasingly restrictive access. Chapter 4 reads Chaucer's Pardoner and his *Tale*, as well as *Troilus and Criseyde*, for evidence that Chaucer is engaging with the problems of, respectively, relic custodians (as figured by the Pardoner and Pandarus) and the misplaced devotion of the cult of saints (as figured by Troilus' devotion to Criseyde, but also the three rioters' pursuit of the "treasure" of gold in the *Pardoner's Tale*). Chapter 5 argues that Wycliffites were less invested in the rejection of the veneration of saints than they were in the rejection of the "sumptuous barbarism" they saw in the proliferating opulence of saints' shrines. Indeed, she argues that both Wycliffite polemical writing and literary texts such as *The Lanterne of Light* and *Pierce the Plowman's Creed* invert the standard argument that opulent shrines justly celebrate the beauty of the saint in order to focus on "the human body as more valuable than any material treasure" (175).

Engaging and thoughtful references to contemporary culture in both the introduction and the coda reveal a playful and creative thinker with a lively sense of the reader, and give the book a nice shape as we enter and exit the often exotic world of medieval relic cults with a sense of their continued relevance to our own understanding of the same problems. There are occasional moments in the book where the reader may find, as I did, that Malo forces an analogy drawn *from* relic discourse onto a text rather than developing her ideas from the text, and several of these moments occur in the chapter on Chaucer. For instance, in her discussion of Chaucer's *Troilus and Criseyde* Malo "occludes" one half of Antigone's comparison of the experience of love to saints in Heaven and fiends in Hell in her reply to Criseyde's query about

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her song. By focusing on the saints and ignoring the fiends, she musters the quote in support of her argument that relic discourse "pervades" the poem, where a careful reader might not see this quote as responding to relic discourse at all. But these are small quibbles about a book that provides a useful and condensed articulation of the need for thinking about the ways in which writing about relics extended, critiqued, and redeployed the central terms of relic discourse. In support of her proposition that "the meaning of relics came to depend more and more on being interpreted through writing" (188), the book paves the way for more modern interpretive work on the circulation of relics in broader literary discourse.

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Nicholas Mason. *Literary Advertising and the Shaping of British Romanticism*. Baltimore, MD: John Hopkins University Press, 2013. x, 206p., ill. ISBN 9781421409986. £32 / US $49.95 (hardback).

For some time, scholars, guided by Thomas Richards's *The Commodity Culture of Victorian England: Advertising and Spectacle, 1851–1914*, thought that a modern advertising culture only really took off after 1850. However, recent work by John Strachan and others has shown that eighteenth-century manufacturers were already producing sophisticated advertisements a century earlier and that even the idea of branding had been pioneered earlier by men like Wedgewood. In light of this new work, Nicholas Mason's *Literary Advertising and the Shaping of British Romanticism* offers a timely study of a particularly under-examined area of advertising. Building on the work of Strachan, Mason reveals the inescapable imbrication of literature and advertising. If Romanticists have long tended to assume that literary art kept itself above the messiness of marketing, Mason insists instead, that "such basic components of modern literature as periodical criticism and the author function were born out of the advertising logic that permeated Britain" (5).

The book examines the astute marketing of authors such as Byron and L.E.L. Byron and his publishers "offered an advanced understanding of the new advertising system in general and branding in particular" (75). In fact, they helped engender the "age of literary branding" (80). Contradicting the notion that Byron woke one morning and found himself famous, Mason shows how Byron and his publishers created Brand Byron. This branding meant that while Britons may not have known what *Childe Harold* was about when it first appeared, they knew very well who Byron was supposed to be. Publicity about the author himself, rather than the work, sold his poems.

L.E.L. and William Jerdan, the editor of the *Literary Gazette*, also demonstrated real advertising skill and innovation in marketing. First, they promoted L.E.L. by using the "bandwagon effect." Disproving the long held notion that L.E.L. had created a furor due to her anonymity, Mason shows how the poet's fame was mostly manufactured: "the popularity of both L.E.L. and her breakout book were widely reported fictions before they became reality. Accordingly, they represent remarkably early instances of successful bandwagon marketing and the manufactured media event" (98). Second, Mason examines the use of L.E.L.'s image to sell her work, offering an early example of sophisticated image management (102). L.E.L. morphed "from the mysterious poetess perpetually hidden behind her initials into a bona fide icon whose likeness was scattered far and wide throughout the empire"; she successfully catered "to an increasingly visual society" (102).

From its two case studies of remarkably successful poets, the book moves to a more general consideration of the effects of literary puffery. Mason contends that "the puff became British Romanticism's dirty little secret" (120). The practice of writing one's own reviews or of getting a friend to do the work was widespread; "the names of the more revered Romantics" could be added to a list of writers who followed this practice. Mason mentions Mary Wollstonecraft, Walter Scott, the Lake poets, and the writers of the Cockney school. In fact, Mason contends, one of the provocations for the infamous attack on Keats in Blackwood "was the shameless manner in which they saw him being puffed in the *Examiner* and elsewhere" (131).

Exploding time-revered myths about some of the most important writers of the age, Mason's *Literary Advertising* provides a valuable contribution to our understanding of how the Romantic literary system actually worked. Literary scholars may wish the book offered more thorough analyses of how advertising altered the content of the poetry. Nonetheless, Mason persuasively shows how thoroughly connected art and commerce became in the period despite Romantic posturing about artistic independence.

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Anne-Marie Millim. *The Victorian Diary: Authorship and Emotional Labour*. Burlington, VT and Farnham, UK: Ashgate, 2013. x, 222p. ISBN 9781409435761. £60 (hardback).

In the practice of literary self-reflection, diaries have often been opposed to autobiographies. Set against the single interpretation of the full-length memoir, they are the day-to-day records of a life, by their nature fragmentary and by their practice often mundane. Their only necessary conclusion is the death of the author or the abandonment of the discipline of the regular entry. Millim's carefully considered study begins by insisting on qualities in common. The genres share a preoccupation with the inner self as the responsible agent of a life, and an overarching narrative structure that governs the selection and weighting of material.

Diaries are, however, even more varied than autobiographies in their form and in the range of preoccupations that they reflect. After a substantial introduction, *The Victorian Diary* narrows its focus to a handful of works, some familiar to literary and cultural historians, others less so. Successive chapters examine the diaries of Elizabeth Eastlake and Henry Crabb Robinson, George Eliot and George Gissing, John Ruskin, and Gerald Manley Hopkins and Edith Simcox. In making this selection, Millim has met head-on one of the most familiar criticisms of the genre: that too often the entries avoid any serious engagement with the inner lives of the writers. Her claim is that her "barebones" texts are linked by a common desire to suborn emotion to professional success. All her writers are preoccupied with the prospect of a literary career and the function of their diaries is to manage their private lives in order to promote public attainment, or, as for instance in the case of Henry Crabb Robinson, to locate in their emotional inadequacy the failure to achieve fulfilment as an author.

This approach works particularly well with Eliot, Gissing, and Ruskin. Eliot and Gissing can be shown to be keeping emotional ledgers, calculating profit and loss in terms of their output and its public reception. The inner life is not the objective but a resource, to be reviewed, managed, lamented and, to judge from the entries cited, just occasionally celebrated. The sheer regularity of the diary form is counterbalanced by the daily task of filling the unforgiving blank page of the literary endeavour. Ruskin's enterprise as a critic was dependent on his capacity to professionalise emotion, to place his deepest experiences at the service of his response to art and architecture. The diary served as a means of shepherding his time and his emotions to this end, and seeking to preserve his mental stability in the process. It was a labour with no guaranteed outcome. Millim cites the entry for 3 September 1879: "every year leaves me more lost to myself and my memories – a gleaner in reaped or ravaged fields" (141).

The frame of the book is a little stretched by the final two subjects. Gerald Manley Hopkins' reviews of his emotions are designed to be productive not of secular achievement but of moments of static vision and religious fulfilment. The less well-known Edith Simcox is seeking to evaluate and substantiate her emotions in the face of her unrequited passion for George Eliot. Nonetheless *The Victorian Diary* is a substantial achievement, fully justifying its concluding aspiration that it will "further energise the field" and thus extend it to other "nonartists and workers" (185).

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Deborah Mutch, ed. *British Socialist Fiction, 1884–1914*. 5 vols. London: Pickering & Chatto, 2013. 2080p. (vol. 1: lvi, 344p.; vol. 2: xiv, 402p.; vol. 3: xiv, 466p.; vol. 4: xiv, 370p.; vol. 5: xiv, 386p.). ISBN: 9781848933576. £450 / US $795 (hardback).

The sheer immensity of the periodical archive poses theoretical and procedural difficulties for all scholars of modern print culture. Even when focusing narrowly on a more-or-less wieldy section of periodical literature – in this case, fiction published in British socialist periodicals between 1884 and 1914 – the volume of material is more than enough to overwhelm scholars and readers. Deborah Mutch's five-volume set of socialist periodical literature is to be commended for gathering these texts into a more accessible form. She aims to "give an overview of the fiction published in the longer-running and influential periodicals of the British socialist movement" (1: ix). This representation can convey, she says, only "a flavour of the phenomenal socialist literary output" (1: ix), but it is a flavor that is difficult to sample elsewhere.

Most of this fiction has never been bound in the pages of a book, and Mutch makes a point to select work by non-canonical authors (though writers like William Morris and George Bernard Shaw did publish in the socialist press). The set is organized chronologically, with each volume covering a span of years, and the literature is further organized within each volume by periodical. The headnotes for each periodical offer useful information, such as dates, editorial staff, and affiliations.

Much of the literature is intrinsically interesting, but readers who are not already versed in turn-of-the-century socialism may wish for more editorial guidance. The apparatus is thin – perhaps understandably so given the size of the collection – and there is context for the fiction, but little interpretation. Compounding this difficulty is the editor's decision to ignore questions of aesthetic value altogether. The concluding sentence of the general introduction states that "the fiction of the socialist periodicals should not be judged by canonical criteria of 'good' and 'bad' art but recognized for the multidimensional document it was then and remains so now" (1: xxiv). This is a reasonable stance, given the class values that often adhere in such judgments, but it makes the collection less accessible than it might have been for classroom use or non-specialist readers. Editors of socialist periodicals, though committed to including literature, often struggled to fill pages; it was not always easy to find talented fiction writers willing to contribute work without, in most cases, being paid.

The collection does feature some literary gems. Highlights among the short stories include Edward Carpenter's "Saved by a Nose" (*Clarion*, 1892), a comic story that makes a serious point about state surveillance of communists, and Isabella O. Ford's "In the Good Old Times" (*Labour Leader*, 1911), which uses tropes of the ghost story to convey the haunting specter of child labor. One of the most amusing stories is "Blood" (1886) by Fabian Bland (the pseudonym of Edith Nesbit and Hubert Bland when writing together), which was originally published in the socialist journal *To-Day* but has no obvious link to socialist politics. A Gothic work of science fiction set in New England and indebted to Poe, "Blood" tells the story of a doctor, a blood transfusion, and a therianthropic wife.

Scholars of New Woman fiction will find lots of rich socialist-feminist material. Margaret McMillan's "Mary's Lover" (*Clarion*, 1896) offers moving insight into the hopes and desires of an aged working-class woman, treated here with a depth and sensitivity rarely granted to older working women in Victorian fiction. Also of note is the serialized novel *Connie* by John Law (Margaret Harkness), a fascinating free love novel, unfortunately left unfinished when the *Labour Elector* folded before serialization was complete (1893–94).

Among the serialized novels in the collection, Charles Allen Clarke's *The Cotton Panic* (Teddy Ashton's *Northern Weekly*, 1900–01) is particularly ripe for rediscovery. This historical novel, depicting Lancashire during the Cotton Famine that accompanied the American Civil War, sets its broader critique of international capitalism against a sinister story of polygamous Mormon seduction. A sub-plot on the Utah frontier is strongly reminiscent of Robert Louis Stevenson's *The Dynamiter* (1885) and Arthur Conan Doyle's *A Study in Scarlet* (1887) – an excellent example of how socialist authors used contemporary sensational genres toward political ends.

In sum, future scholars of socialist literature will find much to be thankful for in this collection, which makes a wealth of material more easily accessible.

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Mary-Céline Newbould. *Adaptations of Laurence Sterne's Fiction: Sterneana, 1760–1840*. Burlington, VT and Farnham, UK: Ashgate, 2013. xvi, 280p., ill. ISBN 9781409455837. £60 (hardback).

Few books have spawned as many imitations as *Tristram Shandy*, and few novels have had the impact that *A Sentimental Journey* has had on European culture. The literary as well as ephemeral offspring of both works was first charted by J. C. T. Oates, whose

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vast collection of early Sterneana is now in the University Library of Cambridge. More recently, René Bosch's *Labyrinth of Digressions* (2007) and the catalogues of visual representations of Sterne and his works by W. B. Gerard and Brigitte Friant-Kessler that have appeared over the years in *The Shandean* have listed the amazing variety of responses to Sterne's fictions. Mary-Céline Newbould puts many of the known facts into a new and fuller perspective.

In a thoughtful opening chapter she theoretically "frames" the many different Sternean adaptations, imitations, paratexts, and images, arguing that the very extensiveness of the material makes inclusiveness neither practicable nor desirable. Rather, she opts for selection of an item for its ability to highlight four main areas of Sterneana: travel writing; sentimental writing, including poetry and miscellanies such as *The Beauties of Sterne*; dramatic adaptations, including music; and visual material. With a very few exceptions – some forays into France and one or two American examples – most of her samples are British. Although one can understand her reluctance to move outside Britain, it might have been better to take into account Continental Sterneana, if only by picking out some very exemplary items. After all, Sterne's influence has always been greater on the Continent than in his own country, where Samuel Johnson, Thackeray, and F. R. Leavis have seen to it that, until quite recently, Sterne was seen as a minor and rather quaint figure not really worth bothering with.

The chapter on adaptations of *A Sentimental Journey* covers the many travel narratives (including some French ones) in which Sterne's focus on feeling rather than chronology or Baedeker-like description is followed, and includes, perhaps surprisingly, some unsentimental journeys (which criticize the sentimentalism of many of these adaptations) and, less surprisingly, eroticized journeys of the heart. This is followed by a useful overview of the many extracts and "Beauties" of Sterne. Chapter four opens up the relatively unexplored field of stage adaptations: this offers several highly surprising finds, and it is a good thing that Newbould has mined the lesser-known vaudeville programmes of the early nineteenth century. The last chapter focuses on the numerous visual interpretations of Sterne's works.

An extensive thirty-page bibliography and a very useful representative chronology of nearly three hundred Sterneana created between 1760 and 1840 conclude this essential study of an important phenomenon.

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Valerie Purton, ed. *Darwin, Tennyson and Their Readers: Explorations in Victorian Literature and Science*. London, New York and Delhi: Anthem Press, 2013. xxii, 170p. ISBN 9780857280763. £60 / US $99.

Amidst the plethora of celebrations of Charles Darwin in 2009 was a conference at Anglia Ruskin University in Cambridge on *Darwin, Tennyson and Their Readers*. Tennyson, one of the other great exemplars of the Victorian age, was born, like Darwin, in 1809, and was affected nearly as much as Darwin was – albeit in different ways – by such works of science as Charles Lyell's *Principles of Geology* (1830–33) and Robert Chambers' anonymous *Vestiges of the Natural History of Creation* (1844).

The present volume is a collection of papers presented at that conference. It includes contributions by Gillian Beer and George Levine, whose *Darwin's Plots* (1983) and *Darwin and the Novelists* (1988), respectively, opened up the study of Darwin and Victorian literature, as well as the work of scholars such as Gowan Dawson, Rebecca Stott, Roger Ebbatson, and Jeff Wallace, who have brought new perspectives both to the study of Darwin and to the investigation of Victorian literature and science more broadly.

Unfortunately, the collection is beset by the weaknesses that often afflict such volumes. The quality of the essays is uneven, and some are rather brief or underdeveloped. Levine's contribution, originally one of the plenary addresses for the conference, is more than twice the length of the shortest essays, and substantially longer than most of the others. The volume as a whole better reflects the miscellaneous and peripatetic "explorations" of the subtitle than the tighter thematic coherence the main title might suggest. The four-year gap between event and publication also resulted in several of the contributions having already appeared elsewhere in fuller form; this is true of Levine's piece, which reflects arguments made in his *Darwin the Writer* (2011), and of those by Ebbatson and Dawson.

Nonetheless, individual essays make for good reading. Beer and Levine are always worth attending to. Beer's remarks about Darwinian extravagance and Levine's about Darwinian paradox remind us why they are two of Darwin's best and most careful readers. Stott's essay on evolution in Tennyson's *The Princess* in relation to the young poet's struggle to move from an all-male social world at Cambridge to the world of mixed-sex conversation in London intellectual society is a strong one. Dawson's account of the cultural life of Darwin's Beagle fossils is fascinating, and Matthew Rowlinson offers something fresh in his analysis of Tennyson's use of 'type' in *In Memoriam*.

For members of SHARP, however, the reference to readers in the book's title will raise expectations left largely unfulfilled. Only a few of the essays – those of Stott and Dawson most prominently – really engage with the world of Victorian reading and book culture, and with recent scholarship on that subject. Neither the conference nor the collection presents itself as specifically addressing those issues, it must be said, so that should not be regarded as a fault, nor as a case of deceptive advertising. Those interested in Darwin and Tennyson, rather than their readers, will find more from which to profit here.

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Miranda Remnek, ed. *The Space of the Book: Print Culture in the Russian Social Imagination*. Toronto, Buffalo, NY and London: University of Toronto Press, 2011. xii, 316p., ill. ISBN 9781442641020. CAN $60 (hardback).

This collection of ten essays (derived from seminars at the University of Illinois in 2006) explores aspects of publishing and readership in Russia from the late eighteenth century to the present. The editor, Miranda Remnek, tries to bring coherence both through her general introduction and through prefatory notes to each of the chapters.

The three essays in the opening cluster deal with the earlier period. Lina Bernstein surveys books about trade and books for merchants in the second half of the eighteenth century. George Gutsche introduces some of the tensions in literary society of the early 1830s through a snapshot of the reception held by

the publisher Aleksandr Smirdin to mark the opening of his new shop in February 1832. Joseph Peschio and Igor Pil'shchikov analyse esoteric poetic allusions through which members of elite groups of the 1820s and 1830s signalled to each other as privileged readers.

The largest group of essays focuses on "popular" readerships of the late nineteenth and early twentieth centuries, beginning with thematically linked pieces on the very dramatic proliferation and expansion of school libraries (Ben Eklof) and factory libraries for workers' education (Leonid Borodkin and Evgeny Chugunov). In one of the most original and evocative contributions, Kevin M. Kain explores the impact of contemporary print culture on what is commonly assumed to have been a notably self-contained and traditionalist area of manuscript culture. He shows how the "Old Believers," in narrative and pictorial representations of the seventeenth-century Patriarch Nikon (whom they held responsible for the abominations of the official Church), responded to contemporary scholarly and fictional accounts. Jeffrey P. Brooks, patriarch (in a different sense) of modern studies of late-nineteenth-century popular cultures of reading in Russia, argues that moral complexity was not the prerogative of elite culture, but can be found in the popular *lubok* prints produced by "semi-educated" artists.

Moving to the post-Revolutionary era, Stephen Lovell makes a characteristically thoughtful attempt to deal with the impossible task of surveying general issues of both Soviet and post-Soviet readership. At the other end of the scale of specificity, Anne O. Fisher considers the semantic implications, for readers, of critics' forewords (or, in her terminology, allographic peritexts) to the satirical works of Il'f and Petrov. Finally, Marianna Tax Choldin offers brief reflections on the legacy of censorship in current Russian media.

This is a useful miscellany: a mixture of the mainstream (the literary elites of the 1830s; the growth of popular readership from the late nineteenth century) and the overlooked (merchants as readers in the eighteenth century; the Old Believer engagement with contemporary print). The essays are accessible to non-Russianists and students: only one includes substantial quotations in Russian, all of which are also given in English. We would not expect comprehensive or entirely neat coverage in a volume such as this. Purposeful collective coherence is not the paramount criterion, and the editor's attempts to package the book are somewhat strained, as if contextualising it as part of an unrealised project extraneous to the tasks which the contributors actually set themselves.

Remnek's own "allographic peritext" includes, for each essay, tenuously linked remarks on digital tools. She also announces (18) the construction of a website of resources on Russian print culture and digital methodologies, but the proposed link via the University of Illinois library site does not appear to be active.

Remnek is right that "a fully-fledged English-language history of print culture in Russia remains to be written" (7), but her own introductory overview includes surprising assessments, such as the statement that the origins of Muscovite printing in the early 1550s "did not lag behind its European counterparts for many years" (4). Russians actively engaged with some of the products of West European print culture at least from the 1490s, but a continuous tradition of native printing did not really get underway until the early seventeenth century.

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Joan Shelley Rubin. *Cultural Considerations: Essays on Readers, Writers, and Musicians in Postwar America*. Amherst and Boston: University of Massachusetts Press, 2013. 208p. ISBN 9781625340146. US $22.95.

Joan Shelley Rubin's most recent books, *The Making of Middlebrow Culture* (1992) and *Songs of Ourselves: The Uses of Poetry in America* (2007) established her expertise in twentieth-century intellectual history and the often-overlooked role of cultural mediation. In work that ranges broadly across topics from the establishment of the Book of the Month Club in the 1920s to the recitation of poetry in American schools, Rubin argues compellingly for the historical value of the middlebrow American cultural consumer. The essays in *Cultural Considerations* explore the topics of mediators and general readers in the years immediately following the Second World War, but extend their range into musical composition as well as literature. The essays clearly unfold with an eye toward what Rubin calls "the revealing, neglected episode"(7), but they lack the cohesion that allowed her earlier books to develop as narrative.

Readers will immediately notice resonances with *The Making of Middlebrow Culture* in particular, from the framing of the twentieth-century intellectual bourgeoisie as the descendant of the genteel literary tradition, to the recurrence of figures such as Clifton Fadiman and Henry Seidel Canby. The collection's most substantive departure from this previous work, its yoking of musicians and composers with literary mediators, is unfortunately also its main conceptual weakness. *Cultural Considerations* is divided into two sections, the first, "Readers & Critics," dealing with postwar popular culture and the place of literature, and the next, "Composers, Conductors & Their Audiences," dealing with the place of music. The introduction contextualizes these chapters within Rubin's previous work – going so far as to summarize the premises of *Middlebrow Culture* and *Songs of Ourselves* within the first few paragraphs – but never establishes the distinction of their arguments or the difference that the inclusion of a musical thread makes. How can the career of Robert Shaw, a popular choral conductor of everything from "Negro spirituals" to Brahms, speak to the careers of academic popularizers of literary classics, such as Gilbert Highet? The collection never asks such potentially compelling – and certainly pressing – questions, and as a result the two sections of the text remain largely divorced, with a greater analytic emphasis on literature, the main focus of the collection's framing essays.

The essays offer the most food for thought when considered in the Montagnian sense, as attempts and explorations that aim not at a clear throughline but at scholarly suggestiveness. The historical glimpses that Rubin offers provide fodder for further development, and the documentation of under-studied popular figures such as the novelist James Gould Cozzens and the musician Gunther Schuller justify their own existence, even lacking a larger historical narrative. Cultural canon formation, Rubin argues throughout, is driven to a large extent by "American academics' penchant for enshrining alienated intellectuals"(60). Rubin's work, in recovering artists, academics, and critics who had been left to the dustbins of history, restores a cultural past that is rich and evocative, if at times overwhelming in its scope. The essays in *Cultural Considerations* are reminders of the value of a more inclusive intellectual history, but also of the possible pitfalls of a cultural

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arena that is by its very definition expansive and not easily curtailed.

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Orianne Smith. *Romantic Women Writers, Revolution, and Prophecy: Rebellious Daughters, 1786–1826*. Cambridge: Cambridge University Press, 2013. x, 292p. ISBN 9781107027060. £55 / US $95 (hardback).

Orianne Smith unveils an ambitious piece of scholarship in *Romantic Women Writers, Revolution, and Prophecy*. In the last forty years of Romantic criticism, M. H. Abrams, J. A. Pocock, Harold Bloom, Morton Paley, Steven Goldsmith, Ian Balfour, and Tim Fulford – to name but a few – have contributed fruitful analyses of prophecy and eschatological themes in Romanticism. There has been a recent lapse in Romantic eschatology studies, yet Smith breathes new life into a topic that deserves further attention. In her book, she examines the hopes and fears of women writers who actively embedded themselves in the tradition of prophecy at a "critical juncture of sacred and secular history" (2).

In chapter one, Smith frames her discussion of prophecy within a broader study of enthusiasm, claiming that the French Revolution "brought a new sense of urgency to the discussion regarding the merits and perils of female enthusiasm" (55). Smith concludes this discussion with Germaine de Staël, and argues that her unsuccessful attempt to publish *On Germany* in 1810 began the "fall of the female prophetic tradition in the Romantic era" (67). Does textual evidence show prophetic discourse thriving beyond 1810? If so, where does Romantic women's prophecy truly end and a new era of prophecy begin? Such questions are not fully addressed here.

In chapter two, Smith examines Hester Lynch Piozzi's reinvention of herself as an "improvvisatrice" who represents "a safe version of enthusiasm" (82, 83). Smith persuasively shows how Piozzi pacifies the tension between correct and incorrect forms of enthusiasm in *Thraliana*, *British Synonymy*, and *Retrospection*. She also shows how Piozzi distanced herself from radicalism and spoke out against "popular millenarianism" and "progressive millennialism" (88–89, 92).

Smith next focuses her attention on Helen Maria Williams and her *Letters from France*. She contends that Williams adapts "political commentary" as a mode for "describing and prophesying the significance of events unfolding around her" (99). Williams, Smith suggests, first performs the role of a "passive spectator" and then the role of a prophet (101). She also summarizes Williams' contributions as a poet, but does not connect her poems to possible attempts at prophecy. Smith's re-evaluation of Williams' 1790 novel *Julia* is far more satisfying, arguing that her eponymous heroine is unable to prophesy "beyond the realm of the personal" because her social movement is "limited to the private sphere" (111).

Smith then examines prophecy in Ann Radcliffe's novels, arguing that Radcliffe responds to the "eschatological significance of the French Revolution" and the "spiritual crisis in England" with the suffering of her heroines who reflect "the *Imitatio Christi* tradition" (131, 134). Her thought-provoking analysis, however, is less about prophecy than it is a way to connect the Revolution to Radcliffe's novels. Smith proposes that the heroines' suffering and redemption reflect the overthrow of the *ancien régime* and the resurrection of virtue. The most captivating moment of the chapter is in its final pages, where Smith discusses Joanna Southcott's reception and analysis of *The Romance of the Forest*. Here, she reveals an interesting theory about readership, yet it comes only as an afterthought and deserves more attention in the future.

In chapter five, Smith argues that Anna Laetitia Barbauld's role as a prophet "deepens our understanding of the connections between Romantic millennialism and Enlightenment thinking" (158). She connects the idea that "human experience is future-oriented and always evolving into a progressively more perfect state" to Barbauld's early poems (159). Barbauld's later poems, however, contain "a darker and more apocalyptic interpretation of contemporary events" (176). Smith further contends that Barbauld and other persecuted Dissenters, rather than creating poetic personae who imitate Christ, embody "a contemporary type of Christ" (179–180).

Smith lastly examines Mary Shelley's novels written during Romanticism's later years. She analyzes how Shelley "explore[s] the darker, more anarchic energies of female oracular power" and how female characters are "silenced, victimized, or pushed to the margins of the story" (190, 193–194). Smith coerces a link between prophecy and *Frankenstein*; it may have been fruitful also to examine Shelley's interrogation of science and creation as a Romantic visionary. Smith's treatments of *Mathilda*, *Valperga*, and *The Last Man* are far more rewarding, as she persuasively shows how Shelley creates prophets and spiritual authorities who actively participate in the societies they inhabit.

Smith thus provides a new perspective on the study of Romantic eschatology. The book is beneficial for scholars interested either in how women writers internalized and responded to the Revolution and Napoleonic zeitgeists or how prophecy functions in Romantic literature. Smith's inquiries raise questions concerning the presence and function of prophecy in certain texts and it is hoped that her book will stimulate new interest on the subject of Romantic women prophets.

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Roger E. Stoddard, comp. *A Bibliographical Description of Books and Pamphlets of American Verse Printed from 1610 through 1820*. Edited by David R. Whitesell. University Park, PA: Pennsylvania State University Press for the Bibliographical Society of America, 2012. xx, 809p., ill. ISBN 9780271052212. US $179.95.

Over fifty years ago, at the outset of his distinguished career as a librarian and bibliographer, Roger Stoddard began compiling addenda to Oscar Wegelin's pioneering bibliography, *Early American Poetry* (2nd ed., 1930). After several interim reports and updates over the years, Stoddard's magnum opus has now been published, a grand testimony to bibliographical scholarship and diligence. It is also, and will remain, an invaluable tool for understanding the production and dissemination of an important genre of early American literature. As Stoddard reminds us, "Poetry is the first genre of American *belles lettres*, and the predominant one, until the decades after 1820, when it is rivaled by fiction" (vi). Hence this bibliography will be essential to any understanding of the emergence of an American literature, as well as early American printing, publishing and authorship.

Stoddard's title is descriptive of the work's coverage, which is to say that it excludes broadsides and leaflets. It also excludes verse printed as part of a prose work, though it in-

cludes books if the verse is mentioned on the title-page. The book's definition of American verse is "poetry composed in what is now the United States of America." It includes all languages, translations, and "there is no limit on place of publication" (vi).

The result is a descriptive listing of 1,332 editions, representing 1,041 titles. Logically, the work is arranged chronologically, showing the historical development of the writing and publication of American poetry. The description of the elements for each entry takes up four pages. Key elements include entry number, author heading, transcription of title-page and imprint, collations by signatures and by pages, copyright data, bindings, cross references for reprints, copies examined, and provenance of copies. Stoddard also provides bibliographical citations to standard reference works such as Wegelin (naturally), Evans, Sabin, Shaw & Shoemaker, and others. The introduction also includes a "Conspectus of the Bibliography," a short-title chronological listing, which Stoddard describes as his favorite index, "so that you can scan a decade of publications in moments in order to make a perception or find the right book for your purpose" (xvii).

The bibliography is prefaced with Stoddard's "Poet and Printer in Colonial and Federal America: Some Bibliographical Perspectives," which reflects on the compilation of the work and provides a series of short commentaries mostly accompanied by indices on various aspects of the printing and dissemination of early American poetry. These topics include dedications, subscriptions, recitations, popular texts, publishers' bindings in paper, illustrations, wood or metal cuts, and engravings. The commentaries in each section discuss the historical circumstances influencing the topic, suggest their implications for the publishing of verse, and hint at future research possibilities. For example, the subject of subscription publishing is considered, the reasons for it, and the difficulty in determining whether a book was actually published on a subscription basis. This is followed by a listing of "Books of Verse Published by Subscription Through 1820," indicating whether a list of subscribers is included, the number of subscribers, and the number of copies listed. It would have been helpful if titles in these indices also had their entry numbers to facilitate reference to the main description of the book, but that is a small quibble given the value of having these detailed lists of titles representing different phenomena associated with early poetry assembled. The user can easily navigate the chronological arrangement to find the full description.

Bibliographies are always works in progress. Their publication stimulates new discoveries and they provide the raw material for new interpretations. This landmark volume will be an important springboard for research in book history for generations to come.

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University at Albany, State University of New York

Lecture Reviews

Matt Cohen – "A Brief History of Books in Indigenous North America"

Toronto Centre for the Book, in association with the Centre for the Study of the United States, University of Toronto
7 November 2013

Following the lecture by Adrian Johns reviewed in *SHARP News* 23.1, the 2013–14 Toronto Centre for the Book lecture series continued with presentations by Matt Cohen, Michael Gamer, and Francis Cody. These lectures provided ample evidence for the diversity and interdisciplinarity to be found in the field of book history; not only did they span the globe, moving from North America to Britain to South India, they also drew attention to points of connection between book history and the fields of indigenous studies, legal history, and political science, among others.

Matt Cohen's lecture took the form of an historical survey of interactions between Native American peoples and the book. Cohen identified religion as the main route by which the book entered Native American culture, pointing out that the first Bible to be published in North America was in a native language. Another, and related, issue raised by Cohen was orality. The introduction of the book into Native American communities did not, Cohen suggested, result in a simple transition from orality to literacy. Rather, the oral nature of Native American culture made reading aloud to a group a common practice, especially in religious contexts. Here, in fact, we have an important point of contact with European practice, though in other respects European concepts associated with the book – intimacy, property, copyright – failed to map on to Native American culture. Cohen also discussed more recent aspects of Native American book culture, such as the move towards non-religious texts in the early twentieth century and the renaissance of Native American culture after World War II, a renaissance in which the book played a central role. Underpinning this survey was a deep sense of ambiguity. The book has frequently been a threat to Native American culture; it has been used to impose a new religion, to legitimize the theft of land, and to deprecate Native Americans. At the same time, however, the book has provided Native Americans with the means to resist these threats.

Michael Gamer – "Re-collection's Intranquility"

Toronto Centre for the Book, in association with the Centre for Innovation Law and Policy at the Faculty of Law, University of Toronto
30 January 2014

Michael Gamer's lecture took as its starting point the concept of re-collection, or the reprinting, often in reworked form, of the published works of an author. Gamer's main focus was on English poetry, and Wordsworth in particular. In Wordsworth's 1815 edition of his collected works, Gamer argued, the poet attempted to arrange this literary body of work in such a way as to reflect his physical body. Gamer did not make it clear how Wordsworth tried to achieve this, perhaps because he was chiefly interested in the motivation that lay behind Wordsworth's attempt rather than in the attempt itself. This motivation is to be found, according to Gamer, in an unlikely source: the 1814 revision to copyright law that not only lengthened the period of copyright from fourteen to twenty-eight years, but also stipulated that if the author was still alive at the end of this period then copyright would be extended for the rest of his life. This extension of copyright for life enshrined, according to Gamer, the link between an author's literary corpus, as protected by copyright, and his physical body, with the author's death allowing the dissolution of both. The lecture's combination of literary interpretation and legal analysis made for a challenging, but very rewarding, examination of one author's attempt to control the afterlife of his work.

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Francis Cody – "Publics and Crowds Revisited: On the Role of Print Capitalism in South Indian Politics"

Toronto Centre for the Book, in association with the Friends of the Victoria University Library, University of Toronto
5 March 2014

Francis Cody's lecture explored the relationship between, on the one hand, the concepts of the public sphere and publicity and, on the other, newspaper readership and its political implications. Prefacing his remarks with a detailed discussion of various theories of the public sphere and publicity that have been put forward, especially in the liberal tradition, Cody went on to provide a detailed account of the fieldwork he has conducted on newspaper readership and political activity in Tamil-speaking regions of South India. Particularly fascinating was Cody's analysis of the teashop as a venue where men from a variety of castes gather and listen to newspapers being read aloud. This reading aloud, which has continued in spite of the relatively high literacy rates achieved by around 2000, is used to precipitate political debate. Cody also presented case studies of the political activity of particular families in the South Indian political elite, focusing especially on the use made of newspapers, though the labyrinthine nature of Indian politics sometimes made these case studies hard to follow. Cody concluded by arguing that the theorization of the public sphere and publicity in the liberal tradition has ultimately proved inadequate, and called for a rethink of these concepts from an illiberal perspective.

Timothy Perry
University of Toronto

Moving On

Millie Jackson, our faithful North America Book Reviews Editor, is hanging up her *SHARP News* pen. Our sincere thanks for her sterling service in this bourgeoning area of scholarship. We have a new team starting with the next issue. Watch SHARP-L for an announcement. In the meantime, if anyone would like to act as our Latin American correspondent, alerting us to new titles and possible reviewers please contact <editor@sharpweb.org>.

Exhibition Reviews

Parables of Promise: American Advertising Fiction, 1856–2014

DeGolyer Library, Southern Methodist University, Dallas, Texas
27 March – 30 May 2014

This exhibition brings together an impressive corpus of printed advertisements in the guise of fictions promoting a wide variety of products for the American consumer. As noted in the brochure, the material presented explores periods before, during, and beyond the "golden age" of the advertising fiction genre, considered to be roughly 1890–1930. Perhaps because of this ambitious chronology, the exhibition is organized both thematically and spatially by a number of categories: 'Food and Drink'; 'Commerce, Business, Sales, and Schemes'; 'Clothing'; 'Health and Patent Medicine'; 'Communication and Travel'; and 'Household Products.' While buoyant on the surface, these culturally rich and often densely charged records of consumption offer up perfectly packaged fictions that attempt to cleanse the commodity of its at times violent or imperialist origins.

Guest curator Marc Selvaggio delivers not only an in-depth representation of the material culture surrounding advertising fiction, but also the shifts in visual culture affecting nineteenth- and twentieth-century viewers. Printed in 1924 by the Davis Baking Powder Company (New York and Chicago, 12 mo. 16 pp. + color pictorial wrappers), *Alice in Baking Powder Land* portrays the story of a young woman who falls into the illustration on the label of a large can of Davis Baking Powder – in a play on Lewis Carroll's *Alice in Wonderland*. The viewer is encouraged to participate in this three-dimensional journey via ten "sculptural printing" images to be viewed through the included "Macyscope," an eyepiece made by American Colortype complete with now familiar red and blue lenses. The ten prints demand human interaction in order to incorporate depth into otherwise out-of-focus images.

Parables of Promise displays printed materials that entice other senses as well, such as A.E. Little and Company's 1899 *A College Story* (Lynn, Massachusetts, 19 pp. + color pictorial wrappers). The novella combines nine halftone views of elite colleges with one full-page depiction of a woman in collegiate garb. Two Harvard men theorize that their friend Jack's fascination with a Miss Butler is largely caused by her attractive "Sorosis" shoes. Assuming a stability afforded by his elite education, Jack dreams of keeping Miss Butler "in shoes for life." In this relatively innocuous example, and more explicitly in the other printed material on display, visitors may develop the sense of an unspoken discomfort with some content that is not fully addressed.

This dissonance is perhaps most pronounced in a book of paper dolls published by the California and Hawaiian Sugar Refining Corporation, *The Sugar Doll Family and Their Favorite Recipes* (San Francisco, 1931, tall 8 vo. 20 pp. + color pictorial wraps, illustrated throughout in color). Six paper dolls correspond to the six types of sugar produced by C&H, including – as the label reads – Granny (i.e. granulated sugar), Topsy Doll (i.e. brown "sugah"), and Chinese Doll ("Me Flum China!"). While it is admirable to acknowledge these difficult historical topics, the exhibition could have pushed such issues further to contextualize and nuance the existence and popularity of the material.

However, these examples are counteracted by the exhibition's display of cheerful fictions promoting useful and innovative products. The extended timeline allows visitors to draw connections across advertisements and the social climates in which they were created. For example, a children's book by C.B. Woofter and Don E. Hatley, illustrated by Jack Olson, titled *The Adventures of Toby Brite and Bobby* (St. Paul: C.B. Donald Company, 1953; second printing May 1955, 25 pp. + pictorial wraps) encourages dental hygiene with a talking toothbrush that shuttles children to a dentist on the moon. This fanciful booklet takes viewers from advertisements boasting the invention of the radio and telephone in another section of the exhibition to the beginnings of the Space Race.

Parables of Promise offers DeGolyer the opportunity to display a significant number of recent acquisitions while also representing the library's vast holdings of material culture and business history ephemera of the nineteenth and twentieth centuries. This rich body of material invites scholarship both within and beyond the larger academic institution in which it is held.

Rheagan E. Martin
J. Paul Getty Museum

Comics Unmasked: Art and Anarchy in the UK

British Library, London
2 May – 19 August 2014

The *Comics Unmasked* exhibition, which opened at the British Library on 2 May, represents at least two firsts for that venerable institution: it is the first ever exhibition held there to focus upon the subject of comics, and it is the first ever to require parental guidance for children under the age of sixteen. And I would hazard a guess that the fluorescent pink colour being used on fonts, banners, and other official promotional materials is likely to be a first as well.

This brainchild of British Library curator Adrian Edwards and comics critics Paul Gravett and John Harris Dunning features over two hundred items from private collections and the BL's own extensive archive, making it the UK's largest ever exhibition of comics. *Comics Unmasked* is a celebration specifically of British comics – defined, it seems, as comics whose artistic creation has included British people – and while there is, of course, nothing new about telling stories with pictures, and humankind was doing that even before it developed writing, the curators see comics in the UK context as a uniquely subversive, even anarchic force throughout history. Because they have been a frequent target of moral and even legal condemnation, British comics have pushed the envelope on subjects ranging from sex to religion to politics.

The exhibition gallery is laid out in a roughly circular path, guiding visitors through six discrete, thematically arranged sections focused on 'Mischief and Mayhem,' 'To See Ourselves,' 'Politics: Power and the People,' 'Let's Talk about Sex,' 'Hero with a Thousand Faces,' and 'Breakdowns: The Outer Limits of Comics.' These titles are pretty self-explanatory. Each section has a rough historical arrangement; 'To See Ourselves,' for example, begins with the Victorian era comic strip working class anti-hero Ally Sloper and ends with contemporary works like Nicola Streeten's *Billy, Me, & You*, an autobiographical account of an English mother coming to grips with having lost her son to illness.

The lighting is dim to protect some of the more delicate manuscripts, and a dark background palette combined with clumps of mannequins wearing street clothes and Guy Fawkes masks (allusion to the anarchist Alan Moore comic *V for Vendetta*), gives one the impression of visiting an illicit underground space – a Batcave, perhaps or, less generously, a teenage boy's fantasy basement bedroom. There is plenty of interactive multimedia support throughout, from looping video to vintage audio recordings, as well as iPads with the full texts of fifteen of the exhibition's comics available for reading. The guest book is a table with drawing paper and pencils for doodling, and visitors are also exhorted to begin making their own comics upon exiting the gallery.

The great strength of *Comics Unmasked* is its emphasis upon obscure and lesser known works. As it is, the UK is not as famous for its tradition of sequential art as, say, France, Japan, or even the United States. Yet while the exhibition includes well known comics strips such as *Andy Capp* and famous writers such as Neil Gaiman, most of the items on display will be unfamiliar even to avid comics fans. Indeed, the British Library has long maintained a fantastic collection of comics old and new, and this should serve as good advertising for what has been thus far a relatively underutilised scholarly resource.

Unfortunately, the exhibition's strength is also its greatest weakness. This is definitely *not* a good introductory lesson on British comics; if you had not already heard of D.C. Thomson & Co., you would have no reason to now know that *The Beano* is a classic Scottish cartoon strip. Nor had I ever realised, until it was mentioned in passing, that Garth Ennis, of US-based Marvel and DC Comics fame, is from Northern Ireland. Indeed, the exhibition was perhaps too preoccupied with the explication of its themes at the expense of other categories of basic background knowledge. Although some sample scripts and original artwork were on display to show how complicated a collage comics production really is, there were no systematic biographical sketches of writers or artists, nor was there much material history or even publication information about the works on display. Maybe comics are intrinsically subversive and anarchist, but they are also a mass-produced commercial medium, and some indication of whether the book I was looking at had an original print run of 20 or 20,000 would have been appreciated.

In sum, then, *Comics Unmasked* might not be the best first British Library comics exhibition in the best of all possible worlds. But it is, nonetheless, a truly excellent one, well worth the price of admission to any scholar of the history of comics, print, or visual media. The curators are to be applauded for their achievement.

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